

particularly apparent in the bent of the  
 religious and  
 artistic emotions. The simplest  
 religions—mono-  
 theistic or dualistic—have arisen amidst  
 landscapes  
 which emphasize the impressiveness of  
 simplicity  
 and uniformity : the most complicated  
 vagaries of  
 polytheism occur where the darkness of  
 forests.  
 the  
 imminence of precipices, the rushing of  
 torrents.  
 and the slow spread of floods display  
 Nature as a  
 many-headed terror for mankind. It  
 has been  
 held that the influence of hill scenery  
 may be  
 detected in the architecture of a  
 people. Archi-  
 tectural styles spread very rapidly by  
 imitation.  
 and lose all connection with the region  
 of their  
 birth. But we may gather from  
 observation that  
 amidst mountains and pine trees  
 buildings tend  
 to be more sharply roofed than in  
 featureless  
 plains. Tall far-spreading trees are a  
 feature of  
 environment in Northern Europe : in  
 the vaulted  
 aisle of a Gothic cathedral we feel as if  
 over-  
 shadowed by their interlacing  
 branches. Nor  
 need we doubt that the exquisite  
 formulation of  
 artistic feeling which was the glory of  
 classical  
 Greece was stimulated by impressions  
 of clear-  
 cut beauty in mountain, valley, and  
 sea. Life  
 in a crowded city produces sharpness  
 of character  
 as well as of features : and amidst  
 these sur-  
 roundings it is particularly true that •  
 evil com-  
 munications corrupt good manners."  
 Within  
 certain limits hardship strengthens,  
 luxury  
 weakens the character. Some of us

may remember Mr. Barlow's illustration of this truth in that old nursery classic, *Sandford and Merton*—how cowardice and courage changed about between two dogs which alternately became used to the hearth-rug and the sheep fold. A muscle, or a faculty, is generally strengthened by use, and circumstances that compel its use are therefore invigorating in respect to it. Energy is also